

Oswaldo Golijov

# AINADAMAR

(piano/vocal score)

libretto by David Henry Hwang

*commissioned by the Boston Symphony Orchestra, Inc.  
for the Tanglewood Music Center*

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# AINADAMAR

Fountain of Tears  
An Opera In Three Images

## Synopsis

Emerging from darkness, the mythic world of Federico García Lorca comes into being. The sound of horses on the wind, the endless flow of the fountain of tears ("Ainadamar"), and the trumpet call of wounded freedom, the aspiration and determination that have been denied generation after generation echo across the hills.

### First Image: MARIANA

Teatro Solís, Montevideo, Uruguay, April 1969. The voices of little girls sing the opening ballad of Lorca's play *Mariana Pineda*. The actress Margarita Xirgu looks back across forty years since she gave the premiere of this daring play by a brilliant young author. In the last minutes of the last day of her life, she tries to convey to her brilliant young student Nuria, the fire, the passion, and the hope of her generation that gave birth to the Spanish Republic. She flashes back to her first meeting with Lorca in a bar in Madrid.

Lorca tells her that the freedom in his play is not only political freedom, and sings a rhapsodic aria that opens the world of imagination, a world inspired by the sight of the statue of Mariana Pineda that he saw as a child in Granada. Mariana was martyred in 1831 for sewing a revolutionary flag and refusing to reveal the names of the revolutionary leaders, including her lover. Her lover deserted her, and she wrote a serenely composed final letter to her children explaining her need to die with dignity.

Margarita reflects on the parallel fates of Mariana and Federico. The reverie is shattered by the call of Ramón Ruiz Alonso, the falangist who arrested executed Lorca in August of 1936.

### Second Image: FEDERICO

The ballad of *Mariana Pineda* sounds again, taking Margarita back to the summer of 1936, the last time she saw Federico. The young Spanish Republic is under attack: the rising of the right wing generals has begun, there are daily strikes and massacres. Margarita's theater company is embarking on a tour of Cuba. She begs Federico to come. He decides to go home to Granada instead, to work on new plays and poetry.

No one knows the details of Lorca's murder. Margarita has a vision of his final hour: the opportunist Ruiz Alonso arresting Lorca in Granada and leading him to the solitary place of execution, Ainadamar, the fountain of tears, with a bullfighter and a teacher. The three of them are made to confess their sins. Then they are shot. Two thousand one hundred and thirty seven people were murdered in Granada between July 26, 1936, and March 1, 1939. The death of Lorca was an early signal to the world.

### Third Image: MARGARITA

For the third time we hear the ballad of *Mariana Pineda*. One more time the play is about to begin, the story retold for the generation of Margarita's Latin American students. Margarita knows she is dying. She cannot make her entrance, others must go on. As her heart gives way, she tells Nuria that an actor lives for a moment, that an actor's individual voice is silenced, but that the hope of a people will not die. The fascists have ruled Spain for more than thirty years. Franco has never permitted Margarita Xirgu, the image of freedom, to set foot on Spanish soil. Margarita has kept the plays of Lorca alive in Latin America while they were forbidden in Spain.

The spirit of Lorca enters the room. He takes Margarita's hand, and he takes Nuria's hand. Together they enter a blazing sunset of delirious, visionary transformation. Margarita dies, offering her life to Mariana Pineda's final lines: *I am freedom*. Her courage, her clarity, and her humanity are passed on to Nuria, her students, and the generations that follow. She sings "I am the fountain from which you drink." We drink deeply.

—PETER SELLARS

AINADAMAR  
(Fountain of Tears)

Osvaldo Golijov

Piano

**Freely**

Piano

7

11

16

19

*p*

*sfz*

*p*

*sfz*

*p*

*mf*

*p*

*f*

*sfz*

*p*

*f*

*long*

*3*

*3*



**Very long fade****(30-45 sec.)**Loop Fades Out  
Very Slowly (30-45 sec)

24

Modulate from Deep water to shallow water

From shallow water to Horse Breathing

From Horse Breathing to Gallop on Mud

**Break 1****Break 2**

Hooves on Cobblestone

Hooves on Cobblestone

28

**Gallop on Cobblestone**

Gallop on Cobblestone

Gallop on Cobblestone

30

**Play 10 x's**  
Cajons

Play 10 x's

Play 10 x's

32

**Play 8 x's**

Guitar

Cajons

Play 8 x's

Play 8 x's

Play 8 x's

35

**Play 3 x's***accel. through repeats to tempo of Balada I*

Play 3 x's

Play 3 x's

## I. MARIANA

## 1. Balada

**Movido**

The musical score is written for piano and voice. The piano part consists of two systems of staves. The first system has a treble and bass staff. The treble staff has a key signature of three flats and a time signature of 3/4. It begins with a measure of rest, followed by a half note G4, a half note F4, and a half note E4. The bass staff has a key signature of three flats and a time signature of 3/4. It begins with a half note G3, a half note F3, and a half note E3. The second system has a treble and bass staff. The treble staff has a key signature of three flats and a time signature of 3/4. It begins with a half note G4, a half note F4, and a half note E4. The bass staff has a key signature of three flats and a time signature of 3/4. It begins with a half note G3, a half note F3, and a half note E3. The vocal line is for '3 Girls (A)' and is written in a single staff. It begins with a half note G4, a half note F4, and a half note E4. The lyrics 'Ay, que' are written below the vocal line.

*sfzp* *p*

4 *sfzp*

8 *f*

3 Girls (A)

Ay, que

*p* 3

\* mm. 10-11 were cut.

3 Girls (A)

dí - a tan tris - te en Gra - na - ðeü que a lah

Piano continues *sim.* under voices through the end  
The R.H. patterns are improvised,  
imitating the accents of the flamenco guitars

15

3 Girls (A)

pie - dra ha - cí - a llo - rar. Al ver que Ma - ria - ni ta se

18

3 Girls (A)

mue re, se mue - re en ca - dal - so por no de - cla - rar

3 Girls (B)

lah cam

21

3 Girls (A)

lah cam - pa lah cam - pa

3 Girls (B)

pa - na lah cam - pa lah cam -

24

3 Girls (A)

na

3 Girls (B)

pa - na do - blar y do - blar.

27

3 Girls (A)

X3

3 Girls (B)

X3

Palmas Solo

X3

29

3 Girls (A)

Ay, que dí - a tan tris-te en Gra - na - ðeü que a lah

3 Girls (B)

Ay, que dí - a tan tris-te en Gra - na - ðeü que a lah

(both hands: black/white keys) *gliss.*

32

3 Girls (A)

pie - dra ha-cí - a llo - rar. Al ver que Ma - ria-ni - ta se

3 Girls (B)

pie - dra ha-cí - a llo - rar. Al ver que Ma - ria-ni - ta se

35

3 Girls (A)

mue re, se mue-re en ca - dal - so porno de-cla rar

3 Girls (B)

mue re, se mue-re en ca - dal - so porno de-cla rar

2 Girls (offst.)

Lah cam

38

3 Girls (A)

3 Girls (B)

2 Girls (offst.)

lah cam - pa lah cam - pa

lah cam - pa - lah cam -

pa - na

*Lights reveal Margarita Xirgu, a veteran actress,  
in the wings backstage at a theatre in Uruguay.  
Dressed as Mariana Pineda, she looks out onto the stage,  
where the girls sing.*

41

3 Girls (A)

3 Girls (B)

2 Girls (offst.)

na lah cam - pa

pa - na do blar y do - blar lah cam

lah cam pa - na do - blar y do blar

44

3 Girls (A)

lah cam - pa las cam pa na do - blar y do blar

3 Girls (B)

pa - lah cam - pa - na do blar y do - blar

2 Girls (offst.)

lah cam - pa - na do - blar y do

47

3 Girls (A)

*ff*

3 Girls (B)

*ff*

2 Girls (offst.)

*ff*

blar

We begin to hear her thoughts, as the Ballad repeats in her head like a loop, as if she were reliving all the times she has ever played this role. *p*

50

Mar.

To da u - navi - da

*sfz p sub.* *f*

54

Mar. *sim.*

to-da u - na vi - da to - da u - na vi - da a -

3 Girls (A) *f*

Ay, que

57

Mar. *sí*

3 Girls (A)

dí - a tan tris-te en Gra - na - ðeü, que a lah pie - dra ha-cí - a llo

3 Girls (B) *f*

Ay, que dí - a tan tris-te en Gra - na - ðeü, que alah



60

Mar. *as above*

To - - da u - navi - da to-da u - navi - da a

3 Girls (A) rar. Ay, que

3 Girls (B) pie - dra ha - cí - a llo - rar.

64

Mar. sí: So - la - en - tre bam - ba - li - nas en o - tro te -

3 Girls (A) dí - a tan tris - te en Gra - na - ðeü, que alah pie - dra ha - cí - a llo -

3 Girls (B) Ay, que dí - a tan tris - te en Gra - na - ðeü, que alah

67

Mar. *a - tro es - pe - ran - do ser \_\_\_\_\_ Ma - ria - na Pi - ne - da Ma -*

3 Girls (A) *rar. lah cam*

3 Girls (B) *pie - dra ha - cí - a llo - rar*

2 Girls (offst.) *lah cam - pa - na*

*E<sup>b</sup>min<sup>9</sup> A<sup>b</sup>m*

70 *continue with ornamentation*

Mar. *ria - na Pi - ne - da Ma - ria - na Pi - ne - da o - tra vez \_\_\_\_\_*

3 Girls (A) *pa lah cam - pa las cam*

3 Girls (B) *lah cam - pa*

2 Girls (offst.) *lah cam - pa - na*

*D<sup>b</sup> G<sup>b</sup> B<sup>7</sup> B<sup>b</sup>*

*The stage transforms, so the "backstage wing" where Margarita stands becomes the main playing area, and the "stage," where the girls sing, becomes the background.*

73

Mar.

3 Girls (A)

3 Girls (B)

2 Girls (offst.)

pá lah cam - pa na

lahcam - pa - lahcam - pa - na do blar y do

las cam pa na do

76 *even more intense*

Mar.

3 Girls (A)

3 Girls (B)

2 Girls (offst.)

Fe - de - ri - co, mi ni - ño

Ay, que

blar

blar y do blar

$E^b m^9$   $B^b$

79

Mar.  Qué do - lor en

3 Girls (A)  dí - a tan tris - te en Gra - na - øü, que alah

2 Girls (offst.)  Ay, que dí - a tan tris - te en Gra - na - øü,



82

Mar.  el vien - tre Lo

3 Girls (A)  pie - dra ha - cí - a llo - rar.

3 Girls (B)  que a lah pie - dra ha - cí - a llo - rar.

2 Girls (offst.)  que alah pie - dra hací - a llo



85

Mar. — qui-se co - mo un hi - jo lo qui-se

3 Girls (A) Al ver que Ma - ria - ni - ta se mue - re, semue-re en ca

3 Girls (B) que se mue - re, semue-re en ca

2 Girls (offst.)

rar. D<sup>b</sup> B B<sup>7</sup>

88

Mar. co - mo un hi - jo

3 Girls (A) dal-so porno de - cla rar lah cam - pá

3 Girls (B) dal-so por no de - cla rar lahcam

2 Girls (offst.) Lahcam pa - na

B<sup>7</sup>

92

Mar. El - es hoy tan re - al, tan re - al co - mo el

3 Girls (A) lah cam - pa - lahcam

3 Girls (B) pa - na lahcam - pa -

$E^b m^9$   $A^b$   $D^b$

96

Mar. dí - a en que to - mé su ma - no de re -

3 Girls (A) pa - na do - blar y do - blar

3 Girls (B) lah cam - pa - na do - blar y do - blar

2 Girls (offst.) y do - blar y do - blar y do

$G^b$   $E^7$   $B^b$

99

Mar. *cién na - ci - do de re - cién na - ci - do y de*

3 Girls (A) *f dim.* *Que Tan Las dra(h)*

3 Girls (B) *f dim.* *Dí Tris Pie*

2 Girls (offst.) *f dim.* *blar*

B Db

103

Mar. *hom - bre a la vez*

3 Girls (A) *p* *llo - ran*

3 Girls (B) *p* *Llo - ran*

2 Girls (offst.) *p*

B Bb

107 *f p cresc.*

Mar. *Mí*

*f p cresc.*

111 *mf as above*

Mar. ra - me Nu - ria Mí - ra - me a - ho - ra, mí - ra - me a - ho - ra

*mf*

114

Mar. La ve - jez, Ni - ña

*mf*



118

Mar. *sim.*

mí - a, la ve - jez no fue su des - ti - no.

122

Mar. *sim.*

La ve - jez, la ve - jez, la ve jez

126

Mar. *less intense, as in reverie* *as above*

Mí - ra-me a ho - ra

130

Mar.

Mí - ra-me a ho - ra, mí-ra-me a ho - ra

Mí

134

Mar.

ra - me a - ho - ra

137

*almost an echo of the first cry*

Mar.

Ay

140

Mar.

## Senza Misura

143 *solo*

*p*

This system contains measures 143 through 146. Measure 143 begins with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The melody starts with a half note G4, followed by a quarter note A4, and then a half note G4. The bass line consists of a sustained octave G3. Measure 144 continues the melody with a quarter note A4, a quarter note B-flat4, and a half note A4. The bass line remains a sustained octave G3. Measure 145 features a quarter note B-flat4, a quarter note C5, and a half note B-flat4. The bass line is still a sustained octave G3. Measure 146 concludes the system with a quarter note C5, a quarter note B-flat4, and a half note A4. The bass line is a sustained octave G3. The system ends with a double bar line and a key signature change to two flats (B-flat, E-flat), with a 4/4 time signature indicated.

144 *Moderato*

*pp legato*

This system contains measures 144 through 146. Measure 144 begins with a treble clef and a key signature of two flats (B-flat, E-flat). The melody starts with a half note G4, followed by a quarter note A4, and then a half note G4. The bass line consists of a sustained octave G3. Measure 145 continues the melody with a quarter note A4, a quarter note B-flat4, and a half note A4. The bass line remains a sustained octave G3. Measure 146 features a quarter note B-flat4, a quarter note C5, and a half note B-flat4. The bass line is still a sustained octave G3. The system ends with a double bar line and a key signature change to one flat (B-flat, E-flat), with a 4/4 time signature indicated.

147

This system contains measures 147 through 149. Measure 147 begins with a treble clef and a key signature of one flat (B-flat, E-flat). The melody starts with a half note G4, followed by a quarter note A4, and then a half note G4. The bass line consists of a sustained octave G3. Measure 148 continues the melody with a quarter note A4, a quarter note B-flat4, and a half note A4. The bass line remains a sustained octave G3. Measure 149 features a quarter note B-flat4, a quarter note C5, and a half note B-flat4. The bass line is still a sustained octave G3. The system ends with a double bar line and a key signature change to no sharps or flats (C major, F major), with a 4/4 time signature indicated.

150

This system contains measures 150 through 152. Measure 150 begins with a treble clef and a key signature of no sharps or flats (C major, F major). The melody starts with a half note G4, followed by a quarter note A4, and then a half note G4. The bass line consists of a sustained octave G3. Measure 151 continues the melody with a quarter note A4, a quarter note B-flat4, and a half note A4. The bass line remains a sustained octave G3. Measure 152 features a quarter note B-flat4, a quarter note C5, and a half note B-flat4. The bass line is still a sustained octave G3. The system ends with a double bar line and a key signature change to one flat (B-flat, E-flat), with a 4/4 time signature indicated.

to Dawn Upshaw

## 2. Mariana, 'Tus Ojos

Rumba, laid-back ♩ = 104

The musical score is for a piece titled "Mariana, 'Tus Ojos" by I. Mariana, composed for Dawn Upshaw. The tempo is marked "Rumba, laid-back" with a quarter note equal to 104 beats per minute. The key signature has two flats (B-flat major or D-flat minor), and the time signature is 2/4.

The score begins with a piano introduction (measures 1-9) in the bass clef, marked *p*. Measure 10 is the start of section [A], continuing in the bass clef with a piano accompaniment. Measure 17 is the start of section [B], where the vocal parts for 3 Girls (A) and 3 Girls (B) enter. The piano accompaniment continues in the bass clef, marked *p*.

The vocal parts for 3 Girls (A) and 3 Girls (B) are written in the treble clef. The lyrics are:

Ma - ria - na  
Pi - ne - da  
Ma - ria

The piano accompaniment includes various musical notations such as slurs, accents, and dynamic markings (*p*, *poco*).

31

3 Girls (A)

na, *sim., sempre*

3 Girls (B)

Tus o - jos

37

3 Girls (A)

Bri - llan - tes co - mo lu - ce - ros

3 Girls (B)

Bri - llan - tes co - mo lu - ce - ros

43

3 Girls (A)

3 Girls (B)

*echo*

50 **C** *dark*

Mar. *Ves* *mis* *o - jos*

56

Mar. *Ya es - tán*

62

Mar. *se - cos* *de - rra ma - ron* *rí - os*

69

Mar. *— de lá - gri - mas*

3 Girls (A) *Ma - ria - na*

The musical score is written for a Maraca player and three girls. The Maraca part is in the treble clef, and the piano accompaniment is in the grand staff (treble and bass clefs). The key signature has two flats (B-flat major), and the time signature is 2/4. The score is divided into four systems, each starting with a measure number. The lyrics are written below the Maraca staff. The first system (measures 50-55) includes a common time signature 'C' and the word 'dark'. The second system (measures 56-61) continues the Maraca and piano parts. The third system (measures 62-68) includes the Maraca part and piano accompaniment. The fourth system (measures 69-74) introduces three girls singing a melody while the piano accompaniment continues.

76

Mar. 

Sin \_\_\_\_\_ em - bar - go a - quí es -

82 

toy. \_\_\_\_\_ No - che a no - che

3 Girls (B) 

Ma - ria - na \_\_\_\_\_

89

Mar. 

Si - go ac - tuan - do \_\_\_\_\_ las

3 Girls (A) 

Ma - ria - na \_\_\_\_\_

3 Girls (B) 

Pi - ne - da \_\_\_\_\_



97

Mar.

mu - je - res que el ha cre - a - do

104

Mar.

pa - ra mi

110

3 Girls (A)

3 Girls (B)

Ma

Ma



115

3 Girls (A)

3 Girls (B)

*f* ria - na

*f* ria - na

*f* gliss.

121

3 Girls (A)

3 Girls (B)

Pi

Pi

*f* 3

126

Mar. **F**

Ah

3 Girls (A)

3 Girls (B)

- ne - da

- ne - da

134

Mar.

la Re - pú - bli - ca e-

141

Mar.

-ra un sue - ño

148

Mar.

Cuan

156

Mar.

do es - tre - na mos a Ma

162 **[H]** *p*

Mar. *ria - na*

3 Girls (B) *Tus o -*

170

3 Girls (A) *Ma - ria*

3 Girls (B) *jos*

178

Mar. **[I]** *Yo e - ra jo - ven*

Nuria *sí*

3 Girls (A) *na*

The musical score is for a piece titled 'I. Mariana'. It features four staves: Maracas (Mar.), 3 Girls (B), 3 Girls (A), and 3 Girls (B). The piano accompaniment is shown in grand staff notation. The score includes lyrics in Spanish: 'ria - na', 'Tus o -', 'Ma - ria', 'jos', 'Yo e - ra jo - ven', 'sí', and 'na'. The score is marked with dynamics such as *p* (piano) and *sfz* (sforzando), and includes various musical notations like slurs, accents, and articulation marks. The piece is in 3/4 time and features a key signature of one flat (B-flat).

185

Mar. *Vein - te a - ños. Qui - zá un*

Nuria *Qui - ras trein - ta. Cuén - - -*

193

Mar. *po - co más*

Nuria *te - me mas*

3 Girls (A) *Ma - ria - na*

3 Girls (B) *Pi - ne - da*

200 (cresc.) *Tus o - jos*

*Tus o - jos*

*f cresc. p cresc. f*

30

207 *(cresc.)* *dim.*

3 Girls (A) nos dan la luz en Gra -

3 Girls (B) nos dan la luz en Gra -

*sfz* *dim.*

214 *(dim.)*

3 Girls (A) na - da Ma - ria - na

3 Girls (B) na - da Ma - ria - na

*(dim.)* *f* *mf cresc.*

221

3 Girls (A) se - rás la ma -

3 Girls (B) se - rás la ma -

228

3 Girls (A)

3 Girls (B)

dre de un

dre de un

234 *dim.*

3 Girls (A)

3 Girls (B)

*dim.*

pue - blo - nue - vo y li - bre

pue - blo - nue - vo y li - bre

*dim.*

241 [M] *p cresc.*

Mar.

Si,

3 Girls (A)

3 Girls (B)

*p*

Ma - ria - na...

*p*

Ma - ria - na...

*p*

248 *cresc. molto*

Mar. *la*

255

Mar. — Re - pú-bli ca e - ra un sue - ño

263 **N** *poco f, cresc.*

Mar. Si,

271 *(cresc.)* *f intenso*

Mar. Un sue -

277

Mar. *ñ*o her - mo - so — la — li - ber - tad pa ra mi

282 O

Mar. pue - blo

3 Girls (A) *p* *mf* Ma - - - ria - na — Pi - ne - da

3 Girls (B) *p* *mf* Ma - - - ria - na — Pi - ne - da

289 P

Mar. Qué tra - ge - dia

3 Girls (B) *p* tu sue - ño



296 *p cresc.*

Mar. *p cresc.*

cu-an-do la car-ne jo - ven se des-ga - rra

303 (cresc.)

Mar. (cresc.)

y bro - ta un to - rren - te de

(cresc.) *sfzp*

310 (cresc.) *f*

Mar. *f*

san - gre ca - lien - te

3 Girls (A) *f* *mp*

Ma - ria - na

3 Girls (B) *f* *mp*

Ma - ria - na

*f* *mp*

317

3 Girls (A)

— Pi - ne - da

3 Girls (B)

— Pi - ne - da

Que sue - ño

*p*

325

Mar.

*p*

Que tra - ge - dia

3 Girls (A)

Ma - ria - na...

332

Mar.

que tra - ge - dia

*mf*

339

Mar.

que des truc - ción!

*fp*

*p cresc.*

3 R

346

(*cresc.*)

353

3 Girls (A)

Ma - - - ria -

S *mf intenso, cresc.*

3 Girls (B)

Ma - - - ria -

*mf intenso, cresc.*

(*cresc.*)

361

3 Girls (A)

na — Pi — ne —

3 Girls (B)

na — Pi — ne —

*f*

*ff*

368

Mar.

Por — qué — se fue

3 Girls (A)

- da

3 Girls (B)

- da

*ff* **T**

375

Mar. 

nues-tro des - ti - no? Por qué

382

Mar. 

no na - ció nues-tra Es - pa - ña, la de Ma - ria - na y Fe - de - ri - co, la Es

389

Mar. 

pa - ña li - bre que so - ña - mos fue as-fi - xia - da, ma - sa -

*sub. mf dim.*

*mf dim.*

396 *(dim.)* *p*

Mar. *cra - day en - te - rra - dapor la fa - lan - ge*

3 Girls (A) *Ma*

*(dim.) p*

404 U

Nuria *Mar*

3 Girls (A) *ria - na*

3 Girls (B) *Pi - ne - da*

411

Nuria *- ga - ri - ta* *Cuén - te - me* *de a -*

418

Nuria

quel pri - mer en - cuen - tro en

423

Nuria

el bar Al - bor de Ma -

428

Nuria

drid

*mf*

*attacca*

## 3. Bar Albor de Madrid

Play 5 xs

Lorca

Sorda, with Cajón

G#<sup>b</sup>9 Remate x 3 bars

With Guit. x 3 bars

G#<sup>b</sup>9 A<sup>b</sup>5

*p, cresc. through repeats*

6

Lorca

G#<sup>b</sup>9 cont. sorda w/cajon

Mar - ga-ri-ta Xir gu\_\_\_\_\_ la rei-na-pro-le-ta-ria del te - a tro Es - pa

11

Lorca

ñol,\_\_\_\_\_ Sa - lú!

Remate G#<sup>b</sup>9

(Remate) B

B<sup>b</sup>7 A<sup>b</sup>5 C<sup>b</sup>5 Bsus<sup>b</sup>9 A<sup>b</sup>5

(Remate)

(Remate)



15

Mar.

Co - ño Fe - de - ri - co Es - te Whis ky sa be a pe

G#(b9) A(b5) G#(b9) G F# F E

18

Mar.

tro - leo

Pa'tu fue go, Mar - ga - ri - ta Tu eres to - das y eres

G#(b9) A(b5) *sim.*

21

Lorca

u - na, la mastrá - gi - ca y he roi - ca fuiste E-

Remate G#(b9)

24

Lorca

lec-tra, Sa-lo-mé, fuis te An-tí-go-na fu-rio-sa, y La-dy\_\_\_\_\_ Mac-

A B<sup>7</sup> G<sup>♯</sup>(b<sub>9</sub>) A(b<sub>5</sub>) D<sup>7</sup> E<sup>7</sup>

27

Mar.

*seductive, relax the tempo*

Lorca

Pe-ro a

beth... Pe-ro no O-fe-lia, si-no Ham-let

Remate

C<sup>♯</sup> C B B<sup>7</sup> G<sup>♯</sup>(b<sub>9</sub>)

(Remate)

30

Mar.

ho-ra se-ré tu-ya por-que ha-ré Ma-ria-na Pi-ne-da

*rubato, colla parte*

A(b<sub>5</sub>) G<sup>♯</sup>(b<sub>9</sub>) Fill A(b<sub>5</sub>) E

*dolciss.*

33

Mar.

Por-que es-ta gran mu - jer, que fue muerta ha-ce cien a - ños

E<sup>7</sup> A

36

Mar.

vuel - ve a vi - vir vuel - ve a vi - vir en tu ba -

A/G F# F#7(b9)

39

Mar.

la - da po - pu - lar y su men - sa - je trae el ai-re pu - ro de li-ber-tad

Bmin BMaj/A E<sup>7</sup> E<sup>7</sup>

*Freely, cadenza*

*Freely, cadenza colla parte*

43

Mar.

que nues tro pue - blo de - be res - pi - rar



# 4. Desde mi ventana (Aria a la estatua de Mariana)

Nocturno ♩ = ca. 78-84

Lorca

*p*  
col Ped.

Lorca

7 *rit.* *a tempo*

Des - de mi ven - ta - na Yo mi - ra - ba su es

Lorca

13

ta - tua Des - de mi ven - ta

Lorca

19 *pochiss. accel.*

des - de mi ven - ta - na En Gra -

25 Slightly faster ♩ = ca. 96

Lorca

na da la lla - ma - ban el "sím - bo - lo

Lorca

pu - ro de la re - vo - lu - ción" A -

Lorca

37 (Improvise vowels + bocca chuisa)

(hé)

Lorca

42 (✓)

47

Lorca

52 *poco agitato*

Lorca

Pe - ro e - lla nun - ca fue tan frí - a

57 *accel. poco a poco becoming more intense*

Lorca

Ni tan gris, ni si - quie - ra tan pu - ra

62 **Faster ♩ = 112** *intense and feverish*

Lorca

Pa - ra mi Ma - ria - na

67 *accel.* *in flight* ♩ = ca. 124

Lorca

E - ra luz y ca - lor

(cresc.) *poco f* *sub. p* *cresc.*

72 *poco rit.* *f dolce*

Lorca

y mas que na - - - da a -

*f*

♩ = ca. 96

76 Statues

Girls

Mis o - - -

*disperato*

Lorca

mor



80

Girls

- jos i - - - - - lu -

84

Girls

mi - - - - - nan tu

88

Girls

no - che pro - - - - - fun da

92

Girls

Lorca

(ah

This system contains measures 92 through 95. The 'Girls' part features a long melisma on a single note. The 'Lorca' part has a vocal line that begins with the syllable '(ah' and a piano accompaniment consisting of chords and moving lines in both hands.

96

Girls

Lorca

This system contains measures 96 through 99. The 'Girls' part continues its melisma. The 'Lorca' part continues with vocal and piano accompaniment, showing more complex rhythmic patterns in the piano part.

100

*rit.*

Lorca

Des de mi ven-

This system contains measures 100 through 103. The 'Lorca' part has a vocal line with the lyrics 'Des de mi ven-'. The piano accompaniment features chords and moving lines, with some notes marked with accents.

105 **Tempo I** ♩ = ca. 84

Lorca

ta - na En las no - ches in -

Lorca

som - nes Des - de mi ven - ta - na ob -

Lorca

serva - ba su ros - tro Sus la -

*accel. poco a poco*

121 *cresc. poco a poco*

Lorca

bios se en - ro - je - cí - an

125 *(cresc.)* ✓

Lorca

— su a - lien - to me lle - ga - ba dul - ce —

129 *(cresc.)*  $\text{♩} = 112$  *p sub*

Lorca

— E - lla se me a - cer - ca - - -

133 *accel.* ♩ = ca. 124

Lorca

ba me be - sa - ba en la bo

*cresc.* *poco f* *p* *cresc.*

137

Lorca

ca

*(cresc.)*

140 *molto rit.*

Lorca

ya - sí me dor

143 ♩ = ca. 104

Mar.   
Ah, \_\_\_\_\_ Fe - de - ri - co, ni - ño mí - o \_\_\_\_\_ Ah!

Lorca   
mí(a) \_\_\_\_\_  
(Women only)

Ch.   
Mis \_\_\_\_\_ o -

  
*p* *sim.*

148

Mar.   
\_\_\_\_\_ Có - mo i - ba yo asa - ber? \_\_\_\_\_ Que su vi -

Lorca   
E - - - lla \_\_\_\_\_

Ch.   
- jos \_\_\_\_\_ i - - lu -

  
*p* *pp*

152

Mar. *p*  
- da tan cor - ta i - ba a re - fle - jar la de Ma - ria - na?\_

Lorca *p*  
— mu - rió... E - lla mu - rió por la re - vo - lu -

Ch. *p*  
- - - mi - nan tu no - che\_

156 *accel. poco a poco*

Mar.

Nuria *cresc.*  
A - ca - so ya\_

Lorca *cresc.*  
ción. Y la re - vo - lu -

Ch.

160 *(cresc.)* ♩ = ca. 112

Nuria *(cresc.)* pre - sen - tí - a en su

Lorca - ción la trai - cio - nó.

*(cresc.)*

164 *(cresc.)*

Nuria al - ma de po - e - ta

Lorca *(cresc.)* Cuan - do lo ú - ni - co que e - lla que - rí - a

*(cresc.)*

168 ♩ = 124 *sub. p cresc.* *rit.*

Nuria que los des - ti - nos de am - bos

Lorca *sub. p cresc.* e - ra a - mor e - ra

*sub. p cresc.*



Sub. poco meno mosso  $\text{♩} = 104$ 

172

Mar. *suspirando*  
*sub. p* *sim.* e -

Nuria e - ran u - no e - ra u - no

Lorca *sub. p* a - mor, e - ra a - mor e - ra

*sub. p* *sim.*

177

## intimate

Mar. - ra u - no

Nuria e - ra u - no

Lorca e - ra so - lo a - mor... a - mor

*p*

Pochiss. meno

mosso  $\text{♩} = 96$ *dissolve until the end*

182

*pp*

Mar. e - ra u - no e - ra

*sim.* *pp*

Nuria e - ra u - no e ra u -

Lorca e - ra a - mor a - mor e - ra

*pp*

187

Mar. u - no e - ra so - lo u - no...

Nuria no so - lo u - no

Lorca a - mor e - ra e - ra so - lo a - mor

*pp*

*attacca*

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## 5. Muerte a Caballo

Horse Gallop always crescendo throughout this scene (continues after R.A.'s cries and introduces the 2nd ballad)

Off Stage      **Improvise two "Cantaor-Muezzin" cries, as in Arresto: "ENTREGUENLO!"**

R.A.

The musical score consists of three staves. The top staff is for R.A. (soprano) and contains two whole notes with fermatas, one at the beginning and one in the middle. The middle staff is for piano accompaniment, with a treble and bass clef. It contains a whole note with a fermata in the middle. The bottom staff is for piano accompaniment, with a treble and bass clef. It contains two whole notes with fermatas, one at the beginning and one in the middle. A large, wide, shallow curve spans across the bottom of the piano accompaniment staves, indicating a crescendo. The word "attacca" is written at the end of the score.

*attacca*

## II. FEDERICO

### 1. Balada

*We return to the theater in Uruguay, where  
Margarita awaits her entrance in the wings.*

**Vivo**

1.

6 Girls  
(on stage)

2 Girls  
(off stage)

Piano

**Vivo**

Gsus<sup>b9</sup> B<sup>b</sup>sus<sup>b9</sup>

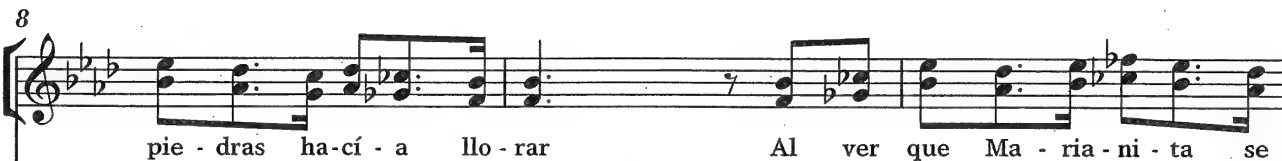
1.

col Ped.

6 Girls



6 Girls



11

6 Girls

mue - re semue-re en Ca - dal - so porno de - cla - rar."

2 Girls (offst.)

Las cam -

14

2 Girls (offst.)

pa - nas - las cam - pa - las cam - pa - nas

17

2 Girls (offst.)

las cam - pa - nas las cam - pa las cam - pa las cam

20

6 Girls

Ay qué dí - a tan tris - te en Gra - na - da — que alas

2 Girls (offst.)

pa - nas do - blar y do - blar

23

6 Girls

pie - dras ha - cí - a llo - rar — al ver

25

6 Girls

que Ma - ria - ni - ta se mue - re, se mue - re en Ca - dal - so — se mue - re en Ca

28

6 Girls

dal - so por no de - cla - rar las cam

31

6 Girls

pa - nas las cam - pa las cam

2 Girls (offst.)

las cam - pa - nas las cam - pa

34

6 Girls

pa las cam - pa - nas las cam

2 Girls (offst.)

las cam - pa

37

6 Girls

2 Girls (offst.)

pa Ma - ria - ni - ta se mue - re en Ca - dal - so se mue - re en Ca -

las cam - pa se mue - re en Ca - dal - so se mue - re en Ca -

*lights crossfade down to a very tight "pin" spot on Margarita's face.*

40

6 Girls

2 Girls (offst.)

dal - so por no de - cla - rar. \_\_\_\_\_

dal - so por no de - cla - rar. \_\_\_\_\_

44



48

Measures 48-51. Treble and bass staves. Key signature: three flats. Time signatures: 3/4, 6/8, 3/8, 3/4, 6/8.

52

Measures 52-56. Treble and bass staves. Key signature: three flats. Time signatures: 6/8, 3/8, 2/4, 3/4.

57

Measures 57-60. Treble and bass staves. Key signature: three flats. Time signatures: 3/4, 6/8, 3/8, 2/4.

61

Measures 61-64. Treble and bass staves. Key signature: three flats. Time signature: 2/4.

65

Measures 65-68. Treble and bass staves. Key signature: three flats. Time signature: 2/4. Measure 68 includes a *sub. p* marking and a fermata.

## 2. Quiero Arrancarme los Ojos

Free, colla parte

♩ = ca. 76

*weeping, freely, rubato, with sobbing portamenti*

Mar.

Quie - ro a - rran - car - me los o - jo — Quie - ro a - rran - car - me - los —

*p* *mf* *l.v.* *p, espr.*

3

Quie - ro a - rran - car — me - los o - jo, — quie - ro a - rran - car - me

*l.v.*

5

quie - ro a - rran - car - me los o - jo — pa - ra no ver pa - ra no ver - lo —

*pp* *mp* *l.v.*

7

Mar.

pa - ra - no ver - lo su - frir

8

Measured  
♩ = ca. 76

Mar.

10

Free, colla parte

Mar.

Qui - se sal - var - lo Qui - se sal - var - lo y no pu - de

12

Mar. *qui - se sa - car - lo de en - tre las*

*pp* *l.v.* *mp*

13

Mar. *bom-bas lle-var-lo a Cu - ba y co-ro - nar - lo pe-ro no pu - de*

Nuria *rit.* *Ma -*

*mf*

15 **Slow**

Nuria *es - tra no ha-ble a - sí, us-ted lo man-tie-ne vi - vo*

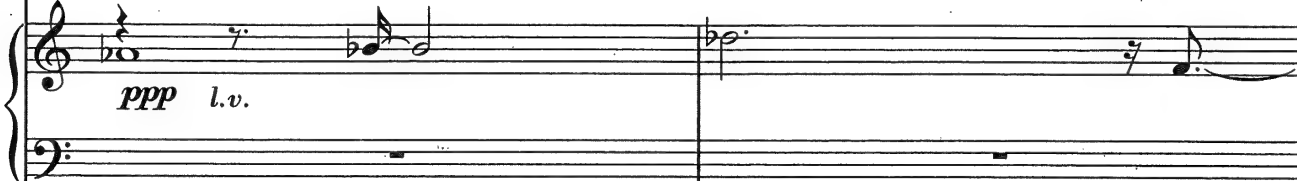
*p* *pp*

*continue, p / pp, improvising on Gb9, canto jondo style*

**Tempo primo**18 *agitato* (♩)

Mar. 

vi - vo, - jun-to a los muer - tos - que si-guen vi - vos - co-mo se-mi - llas - es-tre-me-



*ppp* l.v.

20

Mar. 

ci - das — san - gran - do la - gri - mas, la -



21

5

Mar. 

- gri-mas, la - gri-mas la - gri-mas y mas la - gri-mas

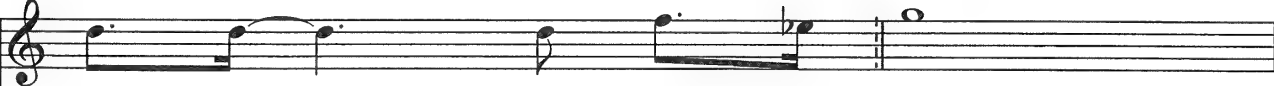
Nuria 

Ma -

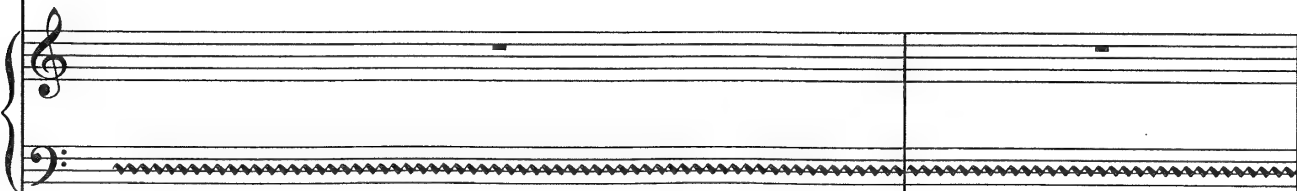


*p*

23 **Lento, freely**

Nuria 

es - tra — no ha - ble a - sí



25

Nuria

él — si-gue vi - vo por que us - ted tie-ne la mis-ma fie- bre — tie-ne la mis-ma fie-bre

28

Mar.

Nuria

Nu - ria... Nu - ria

que él la fie-bre de un te - a - tro — un te - a - tro que trans - for - ma vi - das

31

Mar.

Nu - ria que - ri - da — su muer-te es la ra - zón por la que en-se - ño

34

Mar.

Y sin em-bar - go y sin em-bar - go — que no da - rí - a yo por po - der cam - biar el des

37

Mar.

ti - no Si tan so - lo lo hu -

39

Mar.

bie - ra con - ven - ci - do de ve - nir a la gi - ra

41

Mar.

de Ma - ria - na con nos - o - tros a la Ha -

44

Nuria

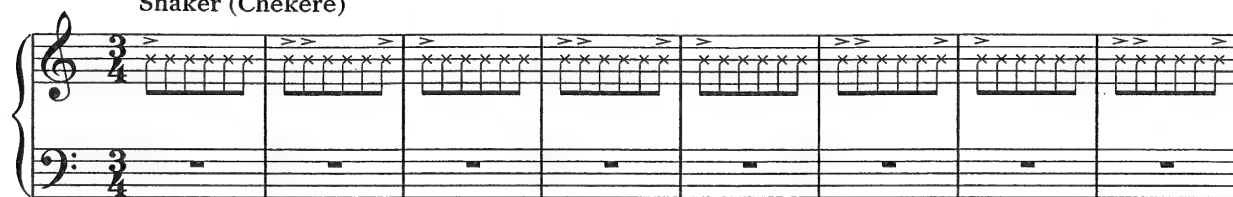
A la Ha - ba - na? \_

*attacca*

## 3. A La Habana

## Shaker (Chekere)

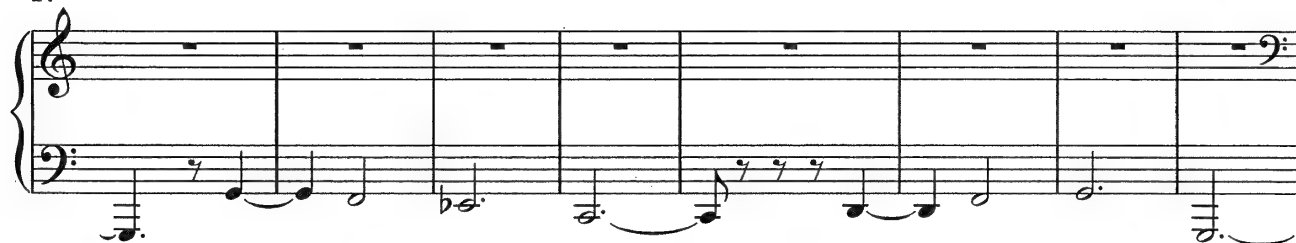
Piano



## 9 perc. continues



17



25



29



34





39

Mar. 

A la Ha - ba - na — Ay! A la Ha - ba - na

Lorca 

A la Ha - ba - na — Ay! A la Ha ba - na



45

Mar. 

ba - na ba - na — ba - na

Lorca 

ba - na ba - na — ba - na



50

Mar. 

mmm...

Lorca 

mmm...



53



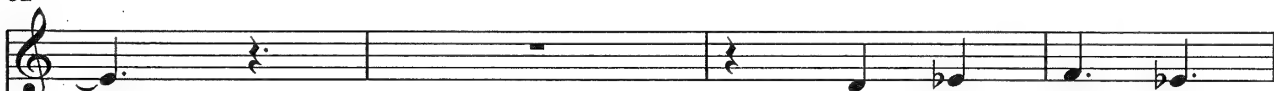
58

Mar.  A la ha - ba - na

Lorca  con mi cra - neo a bier - to al sol



62

Mar.  A la Ha - ba - na

Lorca  A - re - na - con sa - bor a - ron



66

Mar.  ba - na ba - na

Lorca  El vien-to es mi pas - tor Ayl na - da me fal - ta



71

Lorca

rá

75

Mar.

A la Ha - ba - na Ay! a la Ha - ba - na

Lorca

Ay! a la Ha ba - na

80

Mar.

Lorca

Ay!

85

Mar.   
án - ge - les ne - gros des - nu - dos

Lorca   
Ay!



90

Mar.   
a - go - ní - a de un se -

Lorca   
A la Ha - ba - na A la Ha - ba -



94

Mar.   
xo im - po - si - ble del sue -

Lorca   
na Ay!



98

Mar.   
ño pun - za - do y

Lorca   
A la Ha - ba - na



102

Mar.   
la ri - sa de du - raz - no par - ti - do



109 *a tempo*

Mar.   
a la Ha - ba - na a la Ha - ba - na a la Ha ba - na

Lorca   
a la Ha - ba - na a la Ha - ba - na a la Ha ba - na

*a tempo*



114

Mar.   
Ha - ba - na Ha

Lorca   
Ha - ba - na Ha



119

Mar.   
-ba - na

Lorca   
-ba - na



123

Mar.   
A la Ha ba - na tú y yo

Lorca   
A la Ha ba na tú y yo



127

Mar.   
A la Ha-ba - na tu Ay! \_\_\_\_\_

Lorca   
A la-Ha-ba - na — tú y yo

131

Mar.   
sin gue - rra Tú y yo

Lorca   
A la Ha-ba - na A la Ha-ba - na


135

Mar.   
A la Ha-ba - na sin gue - rra A \_\_\_\_\_

Lorca   
A la Ha-ba - na sin gue - rra A - le - grí - a -



139

Mar.  le - - grí - a co - ral y tam - bor Ay!

Lorca  a - le - grí - a co - ral y tam - bor Ay!



Detailed description: This system contains measures 139 to 142. It features two vocal parts, Maraca (Mar.) and Lorca, and a piano accompaniment. The Maraca part has a melodic line with a fermata on the final note. The Lorca part has a similar melodic line. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a rhythmic pattern. The lyrics are 'le - - grí - a co - ral y tam - bor Ay!' for Maraca and 'a - le - grí - a co - ral y tam - bor Ay!' for Lorca.

143

Mar.  A la Ha ba - na tú y yo



Detailed description: This system contains measures 143 to 146. It features the Maraca part and piano accompaniment. The Maraca part has a melodic line with a fermata on the final note. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a rhythmic pattern. The lyrics are 'A la Ha ba - na tú y yo'.

147



Detailed description: This system contains measures 147 to 150. It features the piano accompaniment. The right-hand part has chords and the left-hand part has a rhythmic pattern. There are no lyrics in this system.



151

Mar.

A la Ha-ba - na tu y yo \_\_\_\_\_

155

Lorca

A la Ha - ba - na \_\_\_\_\_ No i - ré

161

Mar.

no ven - drás? \_\_\_\_\_ No? No? No? Ayl short

Lorca

No... No... No, No i - ré short

attacca

## 4. Quiero cantar entre las explosiones

Fiery  $\text{♩} = 88$ 

Piano

*f*

*tr tr tr~~~~~*

*tr tr tr~~~~~*

3

*sim.*

*tr tr tr~~~~~*

*tr tr tr~~~~~*

5

*tr tr tr~~~~~*

*tr~~~~~*

*tr~~~~~*

7

*tr~~~~~*

*tr~~~~~*

*tr~~~~~*

9 *f, tensile*  
quarter tone slow bending, like a cantaor

Lorca

Quie - ro cantar en - tre las ex-plo-  
Ve - o la san-gre - co-rrer por las

*First Time: RH Tacet*

*f*

11

Lorca

sio - nes quie - ro can - tar un can to  
ca - lles y voy can - tan - do co - ro - na

*sim.*

13

Lorca

in men - so  
do de es - nas

15

Lorca

Es pa - ña \_\_\_\_\_ es un to - ro - que se que -  
 Es - pa - ña \_\_\_\_\_ es un rí - o de la men

*tr tr tr tr tr tr tr*

17

Lorca

ma  
tos un to - ro que se  
un pue blo en - vuel-to en

*tr tr tr tr tr tr tr*

19

Lorca

que man \_\_\_\_\_ ma  
to

*tr tr tr tr tr tr tr*

20

Lorca

vi - vo \_\_\_\_\_  
 ne - gro \_\_\_\_\_

*tr tr tr tr tr tr tr*

6

22

Lorca

*tr tr tr*

*f*

24

*tr tr tr tr*

*f*

*tr*

5

26

Mar.

*f*

No — quie - ro que te que - des no quie - ro ver - te he

*tr tr tr*

5

3

28

Mar.

ri - do no quie - ro ver tus lá - gri mas ven - te con -

*tr tr*

5

30

Mar. *mi - - go*

Lorca *yo — me*

*tr tr* *5* *tr tr tr* *f* *tr*

32

Mar. *ven - te, ven - te con -*

Lorca *que - do en - tre los*

*tr tr tr* *5* *tr tr tr* *5* *f* *tr*

34

Mar. *mi - go*

Lorca *muer - tos yo — voy en - tre los*

*tr tr tr* *5* *tr tr*

36

Mar. 

No \_\_\_\_\_ no quie - ro ver no quie - ro ver tus

Lorca 

muer - toh yo voy can - tan - do mi can - to, mi



38

Mar. 

lá - gri mas \_\_\_\_\_

Lorca 

can - to \_\_\_\_\_ mi can - to in - men - so -



40

Mar. 

no quie - ro \_\_\_\_\_ no quie - ro que su - fras

Lorca 

can - to yo can - to el can - to de



42

Mar.  
no quie-ro — no quie-ro que mue - ra —

Lorca  
quie-nes de quie-nes ca - llan de quie-nes mue - ren

44

Mar.  
— tu ri - sa — no

Lorca  
can - to yo can - to el can - to — de

46

Mar.  
quie-ro que mue - ra tu ri - sa de —

Lorca  
quie-nes de quie-nes ca - llan de quie-nes mue - ren —



48

Mar. *du - raz - no*

Lorca *me*

50

Mar. *tu.*


Lorca *que - - - do a - quí*


52


Mar. *ri - - - sa de du -*

Lorca *yo me*

54

Mar.  raz - - - - - no a - - - - -

Lorca  que - - - - - do a - - - - -




55


Mar.  bier - - - - - to - - - - -


Lorca  quí - - - - -



56

Mar.  tu - - - - - ri - - - - -

Lorca  yo a - - - - -



60

Mar.

tu ri - sa de du - raz no

Lorca

- qui a - quí

tr

tr

62

Mar.

Lorca

The musical score for measures 62-63. The Maracas part consists of a single half-note G4 in measure 62, followed by a whole rest in measure 63. The Lorca part features a melodic line in the right hand with eighth and sixteenth notes, including trills and grace notes, and a bass line with eighth and sixteenth notes. The key signature has two flats (Bb and Eb), and the time signature is 4/4.

63

Mar.

Lorca

me — que — do —

5

tr

tr

64

Mar.

Lorca

tr

tr

tr

tr

5

tr

65

Mar.

Lorca

me — que — do —

5

tr

tr

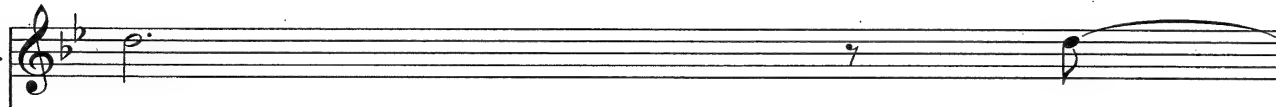
66


Mar.  tu

Lorca  yo,



68

Mar.  no, jo

Lorca  con mi can - to y



69

Mar.  ven pu - ro

Lorca  con mi llan - to



71

Mar.

Lorca

73

Mar.

Lorca

75

Mar.

Lorca

77

tr

tr

79

$\text{♩} = 112$

6

6

6

6

6

6

6

6

$\text{♩} = \text{♩}$

12/8

12/8

80

12/8

81

83

Percussion

86

Percussion

102

*sf*

9/13/2005



## 5. Arresto

*Lights fade up on the "onstage" area, upstage, where members of the chorus enact scenes from Lorca's arrest and persecution.*

Las Rosales  
(3 Women)

Ruiz Alonso

Piano.

offstage \* *f*

En - tre - guen -

5

*fast, free; ad lib.*

R.A.

lo!

6

*p* 3 3 3

L. R.

Pe - ro — qué cri - men — co - me - tió?

R.A.

(lo)

hi - zomah - dahi - zomah - da — ño

10

L. R.

R.A.

co - su plu - ma co - so plu - ma que mu - choh o - que muchoh - o que muchoh

12

L. R.

R.A.

qué cri - men

o - troh mu - choh - o — troh co - suh ar - mah

*ad lib.*  $\leftrightarrow$

14

Upstage: Lorca hides in a room among the women of the Rosares family

**Freely, colla voce**  
*free, as in a dream*

Mar.

L. R.

R.A.

Cie - rro los o - jos — y

co - me - tió?

suh ar - mah.

**Freely, colla voce**

18

Mar. *ve - o tus úl - ti - mos mo - men - tos.*

L. R. *pp* *sim.*  
qué cri - men co - me - tió? \_\_\_\_\_

Lorca *poco f, fearful*  
No os quie - ro be - sar no

22

R.A. En - tré - guen

Lorca *5*  
quie - ro pen - sar que nun - ca más os ve - ré.


26

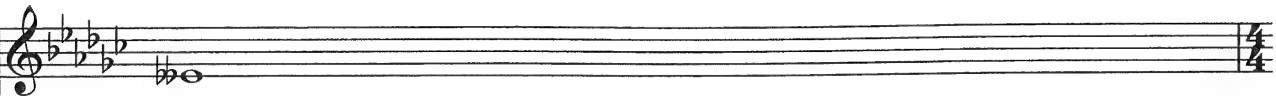
R.A. *\** *(.)*  
lo! \_\_\_\_\_

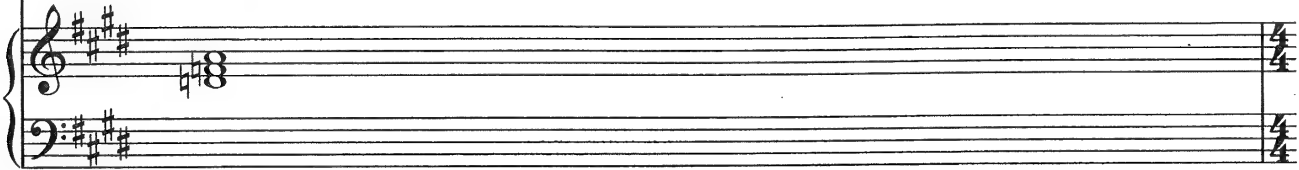
\* using the indicated notes, freely apply the different rhythms.

27

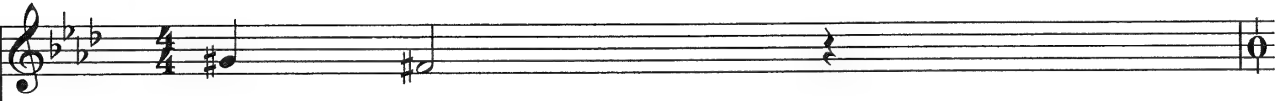
*espr.*



Mar.   
te a - cu - sa (ha) \_\_\_\_\_

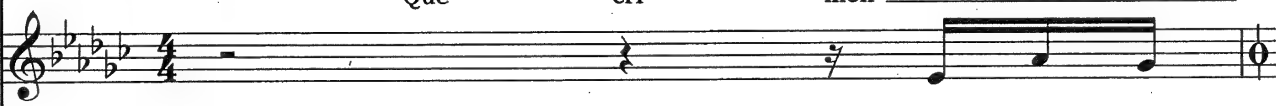
R.A. 

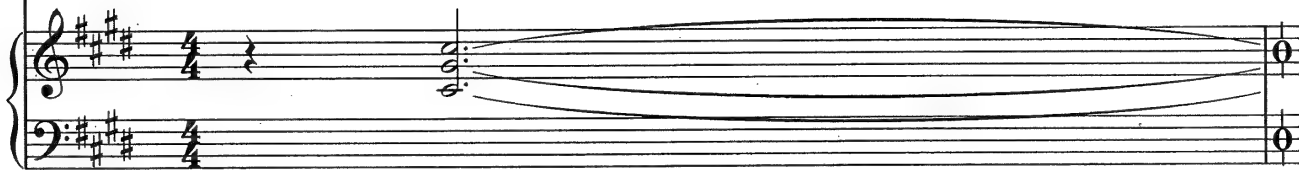


28

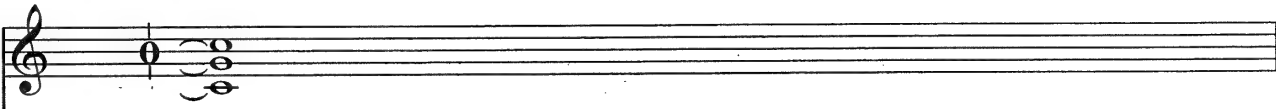
Mar.   
a - ron

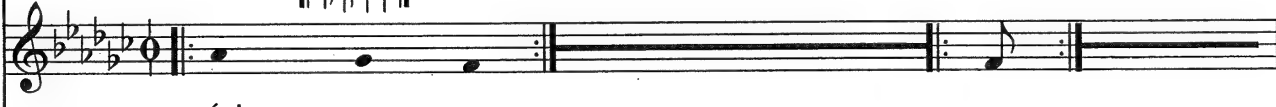
L. R.   
*pp*  *sim.*  
Que cri - men \_\_\_\_\_

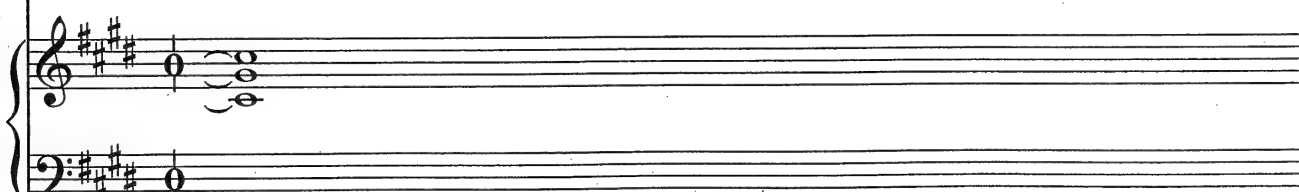
R.A.   
Al - ca - be -



29

L. R. 

R.A.   
zónl \_\_\_\_\_



31


Mar. a - ron

L. R. *sim.* co - me - tió?

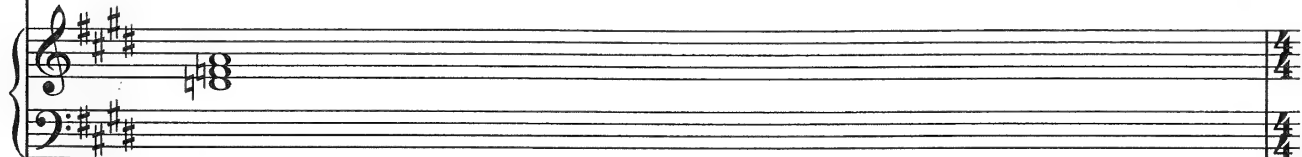
R. A. 7 es e - ne -

9/13/2005

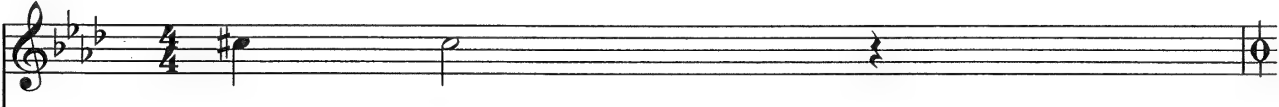
33


Mar.  in - - ven - ta (ha) (ha)


R.A.  pa - - - ña

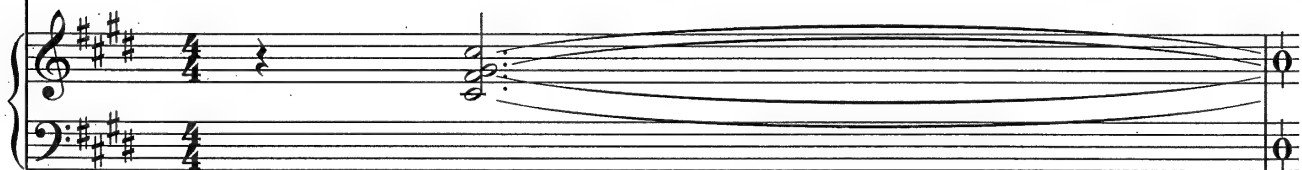


34

Mar.  a - ron

L. R.  *as before*  
Que cri - men

R.A.  es Co - lo -



35

L. R. 

R.A.  ra - - - - -



36

Mar.  te di - fa - ma (ha) \_\_\_\_\_

R.A.  - do



37

Mar.  a - ron

L. R.  co - me - tió?

R.A.  el es a -




38


L. R. 

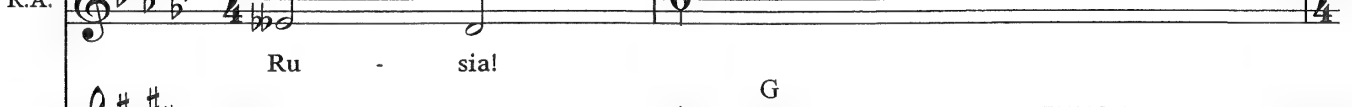
R.A.  man - - - - te de




39

Mar. 

R.A. 





41

Mar. 





44

Mar. 





48

Lorca 







# 6. Ainadamar

## Es la Fuente de las Lágrimas

**Ethereal**

Choir

Ai-na-da mar Fuen-te Gran-de — Ai-na-da-mar, Es la

**Ethereal**

Piano

(Water drops) *pp*

5

Ch.

fuen - te de las lá-gri-mas.

*p like water ripples*

2 Girls (offst.)

Ai-na-da mar, — es la fuen - te de las lá-gri mas

*p like water ripples*

Ai-na-da mar, — fuen - te — de las —

9

Mar. *pp*

Ch.

2 Girls (offst.)

A - sí en la la-de-ra del mon-te

Ai - na - da - mar, Ai - na -

Ai-na-da mar, es la fuen - te de las lá-gri mas

Ai-na-da mar, fuen - te de las

13 *Ruiz Alonza emerges from the chorus*

Mar.

Ch.

2 Girls (offst.)

Tu car gas - te tu cruz

da - mar, Ai - na - da -

Ai-na-da mar, es la fuen - te de las lá-gri mas

Ai-na-da mar, fuen - te de las

17

Mar.  Un ma - es - tro a — la iz-quier - da

*Ruiz Alonso: "Ya Muevanlos!"  
(improvise "cry" as in previous scenes.)*

R.A. 

Ch.  - mar, Ai - na - da - mar,

2 Girls (offst.)  Ai-na-da mar, \_\_\_\_\_ es la fuen - te de las lá-gri - mas —

 Ai-na-da mar, — fuen - te — de las \_\_\_\_\_



21

Mar. *"Ya Muevanlos!"*

Ch. Ai - na - da - mar, Ai - na -

2 Girls (offst.) Ai - na - da mar, es la fuen - te de las lá - gri mas

Ai - na - da mar, fuen - te de las

25

Mar. re - cha La fuen - te mis - ma se pu - so a

Ch. da - mar, Ai - na -

2 Girls (offst.) Ai - na - da - mar, es la fuen -

Ai - na - da - mar, fuen - te

28

Mar.

Ch.

2 Girls  
(offst.)

llo - rar

da - mar,

te de las la - gri - mas

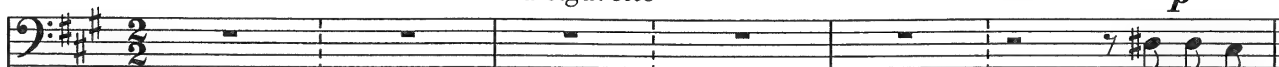
de la fuen - te de las la - gri

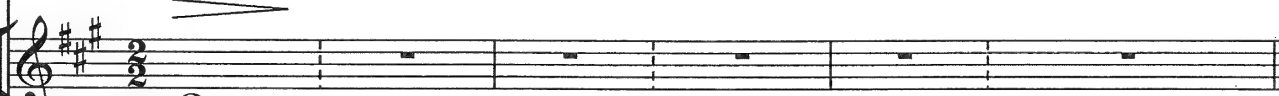
*attacca*

## 7. Confesión

♩ = ca. 40-42, rubato

*Tripaldi offers Lorca  
a cigarette**"Gregorian," fluid, rubato,  
with little or no vibrato  
p*

Trip. 

Pris. 2 

*mas.*

♩ = ca. 40-42, rubato

*Ped.*

7

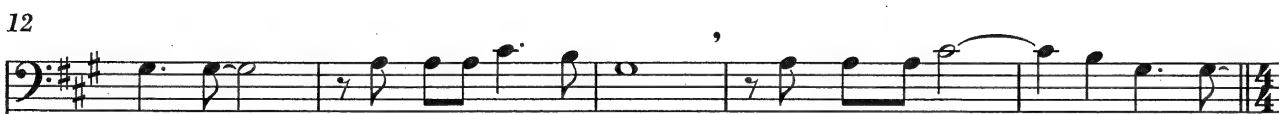
Trip. 

ber de ca - tó - li - co - de - cir - le que los van a e - je - cu - tar — ven ga, con - fe -




*|| p*

12

Trip. 

sa - òs — que yo o sa - yu - da - ré yo - ya he a - yu - da - do a tan - tos



17  $\text{♩} = \text{ca. } 40$

Trip.

$\text{♩} = \text{ca. } 40$

*mp* *pp* *p* *mp* *pp* *mp* *p*

22

*mp* *mf*

27

*pp* *dim al niente* *p*

32

## Free, Suspended, senza misura (ca. 15 seconds)

37 Prerecorded Voices sing, accompanied by Guitar and maracas

gradually add D#, C#, B, A  
pp sempre

Strings and marimba are processed by laptop: filter modulates the "wash" of the drone until the fade out, when children voices appear

♩ = ca. 63, fluid

Praying, as a litany

Lorca: Pa - dre per do - na me aun que yon he he - chona - da

Tripaldi: Pa - dre Pa - dre per - do - na

corrects Lorca, gently (is Tripaldi's own confession as well)

Lorca: Pa - dre, per do - na - me por - que he pe ca - do

Tripaldi: me Pa - dre

Pris. 1: mezza voce: choking with rage

No hay — dios!

MM. 48-54 are played 3 times:

1st time: Only Bullfighter sings (Lorca and Tripaldi sing bar 48)

2nd Time: Only bullfighter and Teacher (Lorca and Tripaldi Tacet m. 48)

3rd Time: as written (Lorca Tacet m. 48)



52

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55

Lorca

ma - dre - yo sa - bí - a es - ta ple ga - ria

Trip.

Pa - dre pa - dre per -

Pris. 1

No hay dios! No hay dios!

Pris. 2

Los ni - ños ya le - en -

58

Lorca

ma - dre ma - dre

Trip.

do - na No he a - ma - do a - mi pró - ji - mo co -

Pris. 1

So - lo mi es - pa - da So - 3 lo mi ma - dre

Pris. 2

y pre - gun - ta - rán Tre - ce mil es - cue - las -

62

Lorca

no re-cuer-do las pa - la - bras ma - dre

Trip.

mo a - mi mis - mo Pa - dre

Pris. 1

a ho-ga-da en mi san gre mi ma - dre

Pris. 2

en so - lo dos a - ños los ni - ños ya le - en

66

Lorca

yo no quie ro mo rir

Trip.

Pa - dre

Pris. 1

ma - dre

Pris. 2

le - en

69 *ppp* *ca. 20-25 seconds*

Lorca *ppp* ma - dre .

Trip. *ppp* Pa - dre

Pris. 1 *ppp* ma - dre .

Pris. 2 *ppp* le - en -

*ca. 20-25 seconds*

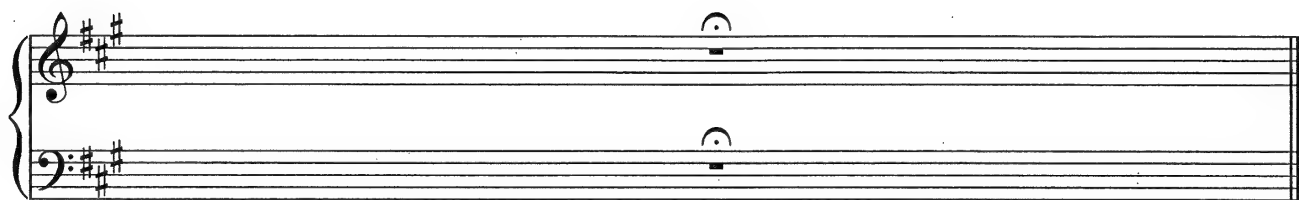
Tape: Crossfade with Children's voices

70 *espr., poco rubato*

76

81

Gunshot Interlude  
ca. 1'30"



# III. MARGARITA

119

## 1. Balada

**Fatal**

*f, like a dirge in open air, holding all phrase endings without dim.*

6 Girls

Ay, que dí - a tan tris te en Gra - na - òeü que alah

5

*concerned, seeing Margarita very pale*

Nuria

6 Girls

Marga - ri - ta...  
pie - dra ha - cí - a llo - ra òeü Al ver que Ma - ria - ni - ta se

9

Nuria

6 Girls

2 Girls  
(offst.)

Marga - ri - ta...  
mue - re, se mue - re en ca - dal - so porno de - cla - rar. Ay, que  
(processed, as "echo")  
lah cam - pa - na

III. Margarita

120

13

Nuria

Mi-re - me Ma - estra us-techo es - tá bien Us -

6 Girls

dí - a tantris - te en Gra - na - ðeü Que a lah pie-dras ha-cí - a llo

2 Girls (offst.)

lah camp - pa

lah cam - pa

*sfz*

17

Mar.

*spoken*

Nuria,

Nuria

ted de-be descan-sar No pue-de sa - lir a es-ce - na

6 Girls

rar Al ver que Ma - ria ni - ta se mue-re, se mue-re en-ca

2 Girls (offst.)

lah cam - pa - na do - blar y do - blar

21

Mar. *Que te he enseñado? Los actores somos como las flores que*

Nuria *Pleading, with immense respect*  
Ma - es - tra... los ac - to - res

6 Girls dal - so, se mue - re en ca - dal - so por no de - cla - rar.

2 Girls (offst.)

25

Mar. se abren por solo un instante

Nuria que se abren por so - lo un ins - tan - te, ni es - ta tuas ni pin

6 Girls Ay, que dí - a tan tris - te en Gra - na - ðeü

2 Girls (offst.) lah cam - pa



29

Mar. *has aprendido bien, continua..*

Nuria *tu - ras\_ cuan donuestrasvo - ces ca - llan\_*

6 Girls *que alah pie - dra ha - cí a llo - rar\_ las cam -*

2 Girls (offst.) *lah cam - pa\_*

*sfz*

33

Nuria *des - a - pa - re - ce - mos\_*

6 Girls *pa - nas do - blar, Ma - ria - ni - ta se mue - re por no de - cla - rar, las cam -*

2 Girls (offst.)

*sfz*

36

Nuria

cuando me ren\_\_quien es nos ro - de - an\_\_ mo - ri - mos\_\_ tam bien.

6 Girls

pa - - - - nas do - blar.\_\_\_\_\_

2 Girls (offst.)

*sfz* *sfz* *mf*

42

Mar.

Gracias, ahora ayudame... debo salir a escena.

*p* *mf* *mp*

## 2. De Mis Fuente Tu Emerges

*Lorca emerges from the chorus, bathed in light. He is both the younger Lorca, and the spirit of the dead Lorca, exhorting Margarita like an angel of forgiveness in her final moments.*

**Lento**

Lorca

4

6

9

*transfigurado*

Mar - ga - ri - ta de mi

*pp*

5

11

Lorca

fuen - te tu emer - ges      vas ba - ña - da en el a - gua y la

13

Lorca

luz de mi      poe - sía      Tu es -

15

Lorca

pí - - - ri - tu es - tá en - ca - da u - na de tus a -

17

Lorca

lum - nas Tu y Ma - ria - na ya sois so - lo

20

Lorca

u - na y la mis - ma

Horse bridle loop

23

Lorca

## 3. Lleveme

Margarita

Nuria

Garcia Lorca

Voices (a)

Voices (b)

Piano

OffStage

OffStage

ven - ga

ven - ga, to - me su ma - no

lle - ve - la a su la do

y lle - ve - la

3

✓

The musical score is for a piece titled "3. Lleveme" from the opera "III. Margarita". It is page 127. The score is written for six parts: Margarita, Nuria, Garcia Lorca, Voices (a), Voices (b), and Piano. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 12/8. The score is divided into two systems. The first system shows the vocal parts and piano accompaniment. The second system continues the vocal parts and piano accompaniment, with a measure rest in the piano part. The lyrics are in Spanish. The first system has the lyrics "ven - ga, to - me su ma - no" for Nuria and "ven - ga" for Voices (b). The second system has the lyrics "lle - ve - la a su la do" for Nuria and "y lle - ve - la" for Voices (b). There are measure rests in the piano part in both systems. There are also "OffStage" markings for Voices (a) and Voices (b) in the first system. A measure rest is also present in the piano part in the second system. A "3" is written above the first measure of the second system, and a checkmark is written above the last measure of the second system.

5

Nuria

Vc. (a)

Vc. (b)

ven - ga, to - me mi ma - no

lle - ve - me

ven - ga lle - ve - me

7

Mar.

Nuria

Vc. (a)

Vc. (b)

Pue - des ver?\_\_\_

ven - ga\_\_\_

ven - ga, to - me mi ma - no\_\_\_ lle - ve - me

mi ma - no\_\_\_

9

Mar. Fe - de - ri - co?

Nuria Ven - ga, to - me mi ma - no lle - ve - me

Vc. (a) lle - ve - me

Vc. (b) mi ma - no

11

Mar. Nun - ca mas

Lorca Nun - ca hasvuel to a Espa - ña.

Vc. (a) lle - ve - me a su la - do lle - ve - la

Vc. (b) y lle - ve - la



III. Margarita

130

13

Mar. vol - ví a Es - pa - ña

Nuria voy a se - guir sus pa - sos\_ lle - ve - me

Lorca Yo lo sé.

Vc. (a)

Vc. (b) sus\_ pa - sos\_

15

Mar. pe - ro a - quí si - gues vi - vo\_

Nuria lle - ve - me <sup>3</sup>

Lorca Yo lo sien - to\_

Vc. (a) voy a se - guir sus pa - sos\_ lle - ve - me

Vc. (b) sus pa - sos\_

17

Mar. en La - ti - no a - mé - ri - ca

Nuria voy a se - guir sus pa - sos lle - ve - me

Lorca Tu me has man - te - ni - do

Vc. (a) lle - ve - la

Vc. (b) sus pa - sos

19

Mar. Te man - ten - go vi - vo

Nuria lle - ve - me

Lorca vi - vo Yo te doy las

Vc. (a) lle - ve - la de la ma - no lle - ve - me

Vc. (b) la ma - no

21

Mar. *vi - ves* *vi vo*

Nuria *lle - ve - nos de su ma - no* *lle - venos*

Lorca *gra - cias, y te a - mo,* *aho - ra*

Vc. (a) *lle - ve - nos* *lle - ve - nos de su ma - no*

Vc. (b) *va - mos*

*rit.*

24

Mar. *tu en*

Nuria *lle - ve - nos de su ma - no*

Lorca *va - mos* *Va mos, va mos que es*

Vc. (a) *lle - ve - nos*

Vc. (b) *lle - ve - nos* *va mos*

## 4. Crepúsculo Delirante

Mar. *mi.*

Nuria

Lorca *hora*

Vc. (a)

Vc. (b)

*sfz*

3

5

7

10

Measures 10-12 of the piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat). Measure 10 features a descending eighth-note scale in the right hand and a sustained bass line in the left hand. Measure 11 continues the descending scale. Measure 12 shows a change in the bass line and a sustained chord in the right hand.

13

Measures 13-14 of the piano accompaniment. Measure 13 has a sustained bass line and a descending eighth-note scale in the right hand. Measure 14 continues the descending scale and has a sustained bass line.

15

Measures 15-17 of the piano accompaniment. Measure 15 features a descending eighth-note scale in the right hand and a sustained bass line. Measure 16 has a descending eighth-note scale in the right hand and a sustained bass line. Measure 17 shows a change in the bass line and a sustained chord in the right hand.

18

Measures 18-20 of the piano accompaniment. Measure 18 features a descending eighth-note scale in the right hand and a sustained bass line. Measure 19 continues the descending scale. Measure 20 shows a change in the bass line and a sustained chord in the right hand.

21

Measures 21-23 of the piano accompaniment. Measure 21 features a descending eighth-note scale in the right hand and a sustained bass line. Measure 22 has a descending eighth-note scale in the right hand and a sustained bass line. Measure 23 shows a change in the bass line and a sustained chord in the right hand.

24

Measures 24-26 of the piano accompaniment. Measure 24 features a descending eighth-note scale in the right hand and a sustained bass line. Measure 25 continues the descending scale. Measure 26 shows a change in the bass line and a sustained chord in the right hand.

28

Measures 28-30. The piece is in 12/8 time with a key signature of three flats. Measure 28 features a melodic line in the right hand with eighth notes and a triplet of eighth notes, and a bass line with a half note and a half note. Measure 29 continues the melodic line with a crescendo leading to a fortissimo (*sfz*) triplet of eighth notes. Measure 30 concludes with a half note in the right hand and a half note in the bass line.

31

Measures 31-33. Measure 31 has a half note in the right hand and a half note in the bass line. Measure 32 features a fortissimo (*sfz*) triplet of eighth notes in the right hand and a half note in the bass line. Measure 33 continues with a fortissimo (*sfz*) triplet of eighth notes in the right hand and a half note in the bass line.

34

Measures 34-36. Measure 34 has a fortissimo (*sfz*) triplet of eighth notes in the right hand and a half note in the bass line. Measure 35 features a piano (*p*) triplet of eighth notes in the right hand and a half note in the bass line. Measure 36 has a fortissimo (*sfz*) triplet of eighth notes in the right hand and a half note in the bass line.

37

Measures 37-39. Measure 37 has a fortissimo (*sfz*) triplet of eighth notes in the right hand and a half note in the bass line. Measure 38 features a fortissimo (*sfz*) triplet of eighth notes in the right hand and a half note in the bass line. Measure 39 has a fortissimo (*sfz*) triplet of eighth notes in the right hand and a half note in the bass line.

40

Measures 40-42. Measure 40 has a fortissimo (*sfz*) triplet of eighth notes in the right hand and a half note in the bass line. Measure 41 features a fortissimo (*sfz*) triplet of eighth notes in the right hand and a half note in the bass line. Measure 42 has a fortissimo (*sfz*) triplet of eighth notes in the right hand and a half note in the bass line.

43

Measures 43-45. Measure 43 has a fortissimo (*sfz*) triplet of eighth notes in the right hand and a half note in the bass line. Measure 44 features a fortissimo (*sfz*) triplet of eighth notes in the right hand and a half note in the bass line. Measure 45 has a fortissimo (*sfz*) triplet of eighth notes in the right hand and a half note in the bass line.

# III. Margarita

136

46

48

49

50

6 Girls

54

6 Girls

56

6 Girls

na

*sfz* *p*

Measure 56: Vocal part has a long note 'na' spanning two measures. Piano part has a rhythmic pattern of eighth and sixteenth notes with accents. Dynamics include *sfz* and *p*.

58

6 Girls

Tus

*sfz* *sfz* *sfz* *p*

Measure 58: Vocal part has a long note 'Tus' spanning two measures. Piano part continues with a rhythmic pattern of eighth and sixteenth notes with accents. Dynamics include *sfz* and *p*.

60

6 Girls

o jos

*sfz* *sfz*

Measure 60: Vocal part has a long note 'o jos' spanning two measures. Piano part continues with a rhythmic pattern of eighth and sixteenth notes with accents. Dynamics include *sfz*.



62

6 Girls

Ma - ria - na

*sfz* *p* *sfz* *sfz*

64

6 Girls

tus - o - jos

*sfz* *sfz* *sfz* *sfz*

65

6 Girls

ne - gros

*sfz* *fff*

*attacca*

## 5. Doy Mi Sangre

♩ = 58-64

Margarita

Nuria

Garcia Lorca

Piano

*p celestial*

*col ped.*

4

Mar.

Nuria

Lorca

*gliss.*

san - gre, de - rra -

mi

mi san - gre, de - rra -

\* The voices should sound intensely mediterranean and primal, as if burnt by centuries of sun (more like the women of Sardinia than Flamenco Cantaoaras). They transform gradually into a more classical sound ("ahora se lo que dicen..."). From "Libertad" onwards, a "Haendel Heroine" sound and attitude, expressive but noble.

7

Mar. ma - da por vos - o - tros Be -

Nuria san - gre, be - bed y con -

Lorca ma - da por vos - o - tros


10

Mar. bed - la y con - tad mi his - to - ria

Nuria tad mi his - to -

Lorca Mi his - to -

13

Mar. 

a - sí es co - mo voy mu -

Nuria 

ria a - sí es co - mo voy

Lorca 

ria a - sí voy mu -



16

Mar. 

rien - do, su - mer - gi

Nuria 

a - sí me voy mu - rien-do su - mer - gi-

Lorca 

rien - do a - sí es co-mo voy mu - rien-do su - mer - gi-



19

Mar.   
da en las vo - ces.

Nuria   
- da en las vo - ces.

Lorca   
da en las vo - ces.



22 *poco agitato*

Mar.   
de quie - nes siem pre he a -

Nuria   
quie - nes

Lorca   
de quie - nes de quie - nes siem pre he a -



24

*calmato*

Mar. *ma - do y*

Nuria *quie - nes quie - nes siempre he a ma do y*

Lorca *ma - do y los y*

26

Mar. *los que a - ún no han na - ci -*

Nuria *los que a - ún no - han na -*

Lorca *los que a - ún a - ún no han na - ci*

28

Mar. *do*

Nuria *ci do*

Lorca *do*

Guitar *f, desolate*

30

Nuria *li ber -*

Lorca *li ber -*

Guitar

32

Nuria

Lorca

Guitar

tad

tad

35

Nuria

Lorca

Guitar

li ber tad

li ber tad



38

Mar. 

Nuria 

Lorca 



41

Mar. 

Nuria 

Lorca 



*p, dolciss.*

44

Mar. li - ber - tad ver - da de - re A -

Nuria

Lorca

Detailed description: This system contains measures 44 to 46. The Maraca part (top staff) has a melody with triplets and a final note marked with a checkmark. The Nuria and Lorca parts are rests. The piano accompaniment features a rhythmic pattern of eighth notes with triplets in both hands.

47

Mar. ho - ra ve - - - o el mun - do

Detailed description: This system contains measures 47 to 49. The Maraca part continues the melody. The piano accompaniment continues with the eighth-note triplet pattern.

50

Mar. con o - jos de mul - ti -

Detailed description: This system contains measures 50 to 52. The Maraca part continues the melody. The piano accompaniment continues with the eighth-note triplet pattern.

53

Mar.

tu des A - dios, a -

56

Mar.

dios, a - dios A -

*p*

59

Mar.

dios, a - dios, a - dios

*delicately*

*cresc. poco a poco*

62

Mar.

A - dios, Gra - na - da a -

*cresc.*

65

Mar.

ma - da -

*f cresc. sempre sino alla fine*

67

Mar.

A - - - - -

segue

## 6. Yo Soy la Libertad

Grave

Mar.

dios.

*p*

4

7

9

12

Measures 12-14 of the musical score. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 3/4. The music is written for piano in G-flat major. Measure 12 features a treble staff with a half note chord (B-flat, D-flat, F) and a bass staff with a half note (G-flat). Measure 13 features a treble staff with a half note chord (B-flat, D-flat, F) and a bass staff with a half note (G-flat). Measure 14 features a treble staff with a half note chord (B-flat, D-flat, F) and a bass staff with a half note (G-flat).

15

Measures 15-17 of the musical score. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 3/4. The music is written for piano in G-flat major. Measure 15 features a treble staff with a half note chord (B-flat, D-flat, F) and a bass staff with a half note (G-flat). Measure 16 features a treble staff with a half note chord (B-flat, D-flat, F) and a bass staff with a half note (G-flat). Measure 17 features a treble staff with a half note chord (B-flat, D-flat, F) and a bass staff with a half note (G-flat).

18

Measures 18-20 of the musical score. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 3/4. The music is written for piano in G-flat major. Measure 18 features a treble staff with a half note chord (B-flat, D-flat, F) and a bass staff with a half note (G-flat). Measure 19 features a treble staff with a half note chord (B-flat, D-flat, F) and a bass staff with a half note (G-flat). Measure 20 features a treble staff with a half note chord (B-flat, D-flat, F) and a bass staff with a half note (G-flat).

21

Measures 21-23 of the musical score. The piece is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The score is written for piano with four staves: two for the right hand and two for the left hand. The right hand features a melodic line with eighth and sixteenth notes, often beamed together, and some measures with rests. The left hand provides a harmonic accompaniment with chords and moving lines. Measure 21 shows a melodic phrase in the right hand and a steady eighth-note accompaniment in the left. Measure 22 continues the melodic development. Measure 23 concludes the phrase with a final chord in the right hand and a continuation of the accompaniment in the left.

24

Measures 24-26 of the musical score. The key signature remains three flats. Measure 24 features a more complex melodic line in the right hand with some grace notes and a continuation of the eighth-note accompaniment in the left. Measure 25 shows a melodic phrase in the right hand and a continuation of the accompaniment in the left. Measure 26 concludes the phrase with a final chord in the right hand and a continuation of the accompaniment in the left.

27

Measures 27-29 of the musical score. The key signature remains three flats. Measure 27 features a melodic phrase in the right hand and a continuation of the accompaniment in the left. Measure 28 shows a melodic phrase in the right hand and a continuation of the accompaniment in the left. Measure 29 concludes the phrase with a final chord in the right hand and a continuation of the accompaniment in the left.

30

30

31

32

33

33

34

35

36

36

37

38



39

Measures 39-41 of the musical score. The score is written for a grand piano with four staves. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The music features a complex texture with many chords and some trills. The first staff has a treble clef and a key signature of three flats. The second staff has a bass clef and a key signature of three flats. The third staff has a treble clef and a key signature of three flats. The fourth staff has a bass clef and a key signature of three flats. The music is characterized by a steady eighth-note accompaniment in the bass and a more complex, chordal melody in the treble. Trills are marked in measures 39, 40, and 41.

42

Measures 42-44 of the musical score. The score is written for a grand piano with four staves. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 4/4. The music continues the complex texture from the previous measures. The first staff has a treble clef and a key signature of three flats. The second staff has a bass clef and a key signature of three flats. The third staff has a treble clef and a key signature of three flats. The fourth staff has a bass clef and a key signature of three flats. The music is characterized by a steady eighth-note accompaniment in the bass and a more complex, chordal melody in the treble. Trills are marked in measures 42, 43, and 44.

45

tr

tr

tr

48

tr

tr

tr

*ff*

51

54

57

59

8<sup>va</sup> loco

9/13/2005

64

tr

tr

tr

tr

8ba

**El espíritu se eleva ♪. = 54**

The image shows a page from a musical score for 'The Swan' by Camille Saint-Saëns. It features three staves: Violoncello (Cello), Piano, and Double Bass. The music is in 12/8 time, key of B-flat major (two flats), and includes dynamic markings such as *p*, *ppp*, and *pp*. The Violoncello staff begins with a half note G2, followed by a melodic line. The Piano staff has a continuous eighth-note accompaniment. The Double Bass staff has a simple harmonic accompaniment. The score is divided into two measures by a double bar line.

9/13/2005

71

Mar.

la fuen - te

73

Mar.

de \_\_\_\_\_ quierbe - bes \_\_\_\_\_

75

Mar.

Yo \_\_\_\_\_ soy el ma - nan -

77

Mar.

tial \_\_\_\_\_ Yo soy el ma-nan-tial soy el ma-nan tial.

*tr*

*tr~*

79

Mar.

*tr*

81

Mar.

la fuen - te \_\_\_\_\_ de \_\_\_\_\_ quien be - bes \_\_\_\_\_

3 Girls (A)

3 Girls on Stage: on tih'or bocca chiusa *ppp*

3 Girls (B)

3 Girls on Stage: on tih'or bocca chiusa *sempre ppp*

*ppp*

83

Mar.

3 Girls (A)

3 Girls (B)

85

Mar.

3 Girls (A)

3 Girls (B)

87

3 Girls (A)

3 Girls (B)



93

3 Girls (A)

3 Girls (B)

Piano

The musical score is for a piece titled 'Three Girls'. It consists of three staves. The top staff is for '3 Girls (A)', the middle for '3 Girls (B)', and the bottom for the Piano. The key signature is B-flat major (two flats). The time signature is 4/4. The score is divided into two measures. In the first measure, '3 Girls (A)' and the Piano play a series of chords, while '3 Girls (B)' plays a long note. In the second measure, '3 Girls (A)' and the Piano play a series of chords, while '3 Girls (B)' plays a long note. The Piano part includes a bass line with a long note in the first measure and a series of chords in the second measure.

95

3 Girls (A)

3 Girls (B)

95 96

97

3 Girls (A)

3 Girls (B)

97 98

99

6 Girls

99 100

III. Margarita

164 101

6 Girls

103

6 Girls

105

6 Girls

2 Girls (offst.)

2 Girls offstage:  
processed echo voices

Ay que dí - a tan tris - te en Gra -

Que

107

6 Girls

2 Girls  
(offst.)

na - - - que a lah pie - dra ha - cí - a llo -  
dí - a tan tris... - - - - - Ma

109

6 Girls

2 Girls  
(offst.)

rar mue - re en ca - dal  
ria - na se so por no\_

111

6 Girls

2 Girls  
(offst.)

se mue - re en ca - dal - so por  
de - cla - rar las

113

6 Girls

2 Girls (offst.)

no Lah cam - pa - na

pie - dras llo ran lah cam -

115

6 Girls

2 Girls (offst.)

lah cam - pa las cam -

pa las cam - pa

117

6 Girls

2 Girls (offst.)

pa - - - - - lah - - - - - cam -

lah cam - pa - na - - - - -

Guitar

*mf, but "from afar"*

pa - - - - - lah - - - - - cam -

lah cam - pa - na - - - - -

*mf, but "from afar"*

119

6 Girls

2 Girls (offst.)

pa - - - - - lah - - - - - cam - pa - - - - -

lah - - - - - cam - pa - - - - - las - - - - - cam -

Guitar

*Water Begins*

pa - - - - - lah - - - - - cam - pa - - - - -

lah - - - - - cam - pa - - - - - las - - - - - cam -

*Water Begins*

121

6 Girls

2 Girls (offst.)

pa

Guitar

Hold under  
Water Postlude

123

6 Girls

2 Girls (offst.)

Guitar